

CALL  
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# ARMY REGULATIONS

FOR

# DRUM, FIFE, AND BUGLE;

BEING

A COMPLETE MANUAL FOR THESE INSTRUMENTS,

GIVING

ALL THE CALLS FOR CAMP AND FIELD DUTY.

TO WHICH IS ADDED

SUITABLE MUSIC FOR EACH INSTRUMENT.

BY WILLIAM NEVINS,

DRUM MAJOR OF GEN. McCLELLAN'S BODY GUARD.


ARRANGED BY A. J. VAAS,

LEADER OF THE LIGHT GUARD BAND.

PRICE 50 CENTS.

CHICAGO:

Published by **ROOT & CADY**, 95 Clark St.



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Entered, according to Act of Congress, in the year 1861, by

ROOT & CADY,

In the Clerk's Office of the District Court of the United States, for the State of Illinois.

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P R E F A C E.

It is believed that this book is a more complete manual for the Drum, Fife, and Bugle than any heretofore published. The Gamut, or Scale (so to speak), for the Drum, is not only in the commonly received Drum Notation, but is also adapted to the ordinary Musical Notation, in the hope that learners of this instrument, who are so situated that they can not receive instruction from a regular drummer, may, by the aid of any musician, be able to understand and practice the different exercises without much difficulty.

Attention is respectfully called to the completeness of the Military Calls, especially to the Reveille and Tattoo, which have not before been published, and which are often incorrectly performed. The authors and publishers hope that, at this juncture in our national affairs, this book will be found useful.



# CAMP DUTIES.

## MORNING.

- No. 1. Drummer's Call**—for assembling drummers.
- No. 2. Reveille**—for calling the Roll.
- No. 3. Fatigue Call**—for putting Quarters in order.
- No. 4. Doctor's Call**—for reporting the Sick.
- No. 5. Breakfast Call**—to fall in line for Breakfast.
- No. 6. Adjutant's Call**—for band and field music to take the right of the line.
- No. 7.** At three rolls of the drum the band steps out about six steps, then wheels to the left in slow common time, and march down the line to the end; then countermarch, returning in quick time to place. After which three rolls of the drum. The band is then dismissed, and the drummers march with the guard to the guard-house.

## DRILL.

- No. 8. The Drill Call**
- No. 9. Recall** (*after Drilling*).

## NOON.

- No. 10. Dinner Call**—to fall in line for Dinner.
- No. 11. Fatigue Call**
- No. 12. Drill Call and Recall** as before.

## SUNDOWN.

- No. 13.** At Call No. 1 (*Drummer's Call*) the band takes the right of the line, and goes through the exercises of Nos. 6 and 7. The companies then march in common time around a square. As soon as the band reaches the commander, they wheel to the left to clear the line, then wheel to the right to face the commander—the band playing in common time until the companies have passed the commander, then at the command strike into quick time. As soon as the right of the line comes up to the commander, the bands falls in, and marches around with them until they reach the place from which they started.
- No. 14. The Tattoo**—to retire to tents.
- No. 15. The Tapp**—to extinguish lights and fire.

## OF POSITION, AND STRIKING THE DRUM.

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THE DRUM should hang so that it will rest a little above the knee on the left side, about half front. The stick for the right hand should be grasped firmly with the whole hand. The stick for the left hand should be taken between the second and third fingers, and held by the first and second fingers and the thumb. In striking the Drum the whole forearm should be used; the blow with the right hand somewhat from left to right, and the blow with the left hand from right to left and sideways, that the sticks may not interfere with each other. Strike the Drum about an inch above the center.

In practicing *The Roll* (No. 1 of the Gamut) begin slowly with the left hand, making the two beats alternately with each hand as equal and steady as possible—gradually increase to the necessary rapidity. In this and many of the exercises the lesson is to be repeated many times without pausing. From No. 2 to No. 7 nothing occurs that will not be understood by the previous direction.

No. 8, the *Poing Stroke*, means a sudden, hard, short beat.

No. 9, moderately hard.

No. 10, soft, long, drawing stroke.

No. 11, the *Flam*, is produced by one hand following the other as quickly as possible. Saying, "P'lum, p'lum, p'lum," gives some idea of the *Flam*.

No. 12, like No. 11, but with soft strokes. Observe the characters in the Drum Notation, that indicate these different things.

From No. 13 to No. 25 will be understood by referring to previous explanations.

No. 25 is composed of three *Poing Strokes*, as follows: <sup>1</sup>right, <sup>2</sup>left, <sup>3</sup>right—<sup>1</sup>left, <sup>2</sup>right, <sup>3</sup>left, &c.

No. 26—in beating these three beats, the hands change as quickly as possible.

The following characters will be understood without further explanation.

# DRUM SCHOOL.

## GAMUT FOR THE DRUM.

[Ordinary Musical Notation on the upper of the two staves; Drum Notation on the lower.]

No. 1. LONG ROLL, *written out.*

2. FIVE STROKE ROLL.

3. SEVEN STROKE ROLL.

LEFT HAND.

RIGHT HAND.

DRUM NOTATION.

SEVEN STROKE ROLL:

4. Faint, or Soft.

5. NINE STROKE ROLL.

6. TEN STROKE ROLL.

*p*

The image displays musical notation for drum rolls. It is organized into two main sections. The first section contains three examples: 'No. 1. LONG ROLL, written out.', '2. FIVE STROKE ROLL.', and '3. SEVEN STROKE ROLL.'. Each example consists of three staves: the top staff for the left hand, the middle staff for the right hand, and the bottom staff for drum notation. The second section contains three more examples: '4. Faint, or Soft.', '5. NINE STROKE ROLL.', and '6. TEN STROKE ROLL.'. These examples also use the same three-staff format. The first staff in the second section is marked with a piano (*p*) dynamic. The notation uses treble clefs and includes various rhythmic patterns such as eighth and sixteenth notes, rests, and beams to represent the rolls.

POING STROKES:

7. ELEVEN STROKE ROLL.

8. Hard.

9. Middling Hard.

10. Faint or Soft.

11. FLAMS.

12. FAINT FLAMS.

Musical notation for exercises 7 through 12. Exercise 7 is an eleven-stroke roll. Exercises 8-12 are poing strokes with dynamic markings: *ff*, *mf*, *p*, *f*, and *p* respectively. The notation includes two staves per exercise, with various rhythmic patterns and articulation marks.

13. STROKE & FLAMS. 14. FLAMS & STROKE. 15. FLAMS PARADIDDLE.

16. SINGLE PARADIDDLE.

17. DOUBLE PARADIDDLE.

Musical notation for exercises 13 through 17. Exercises 13-17 are paradiddle exercises. Exercises 13-15 are flams paradiddle exercises, and 16-17 are single and double paradiddle exercises. The notation includes two staves per exercise, showing complex rhythmic patterns.

18. TRIPLE PARADIDDLE.

19. FLAMS PARADIDDLE DIDLE.

20. HALF DRAG.

Musical notation for exercises 18 through 20. Exercise 18 is a triple paradiddle with dynamic markings *f pf pf*. Exercise 19 is a flams paradiddle didle with dynamic markings *f pf pf*. Exercise 20 is a half drag. The notation includes two staves per exercise, showing rhythmic patterns.

21. FULL DRAG.

22. SINGLE DRAG.

23. DOUBLE DRAG.

24. SLOW SAG.

25. RUFFS.

26. SINGLE ROTAMACUE.

27. DOUBLE ROTAMACUE.

28. Quick. 29. Half as Quick. 30. TAPS.\*

\* A signal for the front to advance & slow.



[The meaning of this Notation can be understood by referring to the previous Exercises.]

**No. 1. THE DRUMMER'S CALL.**



**No. 2. REVELLE.—The First Part of the Three Camps.**



**The Second Part of the Three Camps.**



The Third Part of the Three Camps.

Musical notation for 'The Third Part of the Three Camps'. It consists of three staves of music. Each staff has a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style typical of drum school exercises, with notes grouped in pairs and often beamed together. The first staff begins with a double bar line and a repeat sign. The second and third staves continue the piece, with the third staff ending with a double bar line.

The Roll

SLOW SCOTCH

Musical notation for 'SLOW SCOTCH'. It consists of three staves of music. Each staff has a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style typical of drum school exercises, with notes grouped in pairs and often beamed together. The first two staves are relatively straightforward, while the third staff features more complex rhythmic patterns, including slurs and accents.



The Roll Then

THE AUSTRIAN.



The Roll Then



**THE HESSIAN.**

The musical notation for 'THE HESSIAN' consists of four staves of music. Each staff begins with a treble clef and a common time signature. The music is written in a rhythmic style typical of drum school exercises, featuring eighth and sixteenth notes. The first two staves each contain two measures of music, followed by a repeat sign. The third and fourth staves each contain two measures, with the first measure of each staff featuring a triplet of eighth notes indicated by a '3' above the notes. The piece concludes with a double bar line.

The Roll Then

**THE DUTCH**

The musical notation for 'THE DUTCH' consists of a single staff of music. It begins with a treble clef and a common time signature. The music is written in a rhythmic style typical of drum school exercises, featuring eighth and sixteenth notes. The piece concludes with a double bar line.

Repeat four times, then One Roll, and

**THE DAWN OF THE DAY.**

The musical notation for 'THE DAWN OF THE DAY' consists of a single staff of music. It begins with a treble clef and a common time signature. The music is written in a rhythmic style typical of drum school exercises, featuring eighth and sixteenth notes. The piece concludes with a double bar line.

A musical score for a drum school, consisting of four staves of music. The notation is written in a single system with four staves. The music features a complex rhythmic pattern with many beamed notes and rests, characteristic of a drum roll or a similar percussive piece. The notes are primarily eighth and sixteenth notes, often beamed in groups of four or six. The rhythm is consistent across all four staves, suggesting a multi-measure rest or a similar rhythmic structure for different parts.

Three Rolls. Then the

QUICK SCOTCH.

A musical score for a drum school, consisting of three staves of music. The notation is written in a single system with three staves. The music is titled "QUICK SCOTCH" and features a rhythmic pattern with many beamed notes and rests, characteristic of a quick scotch or a similar percussive piece. The notes are primarily eighth and sixteenth notes, often beamed in groups of four or six. The rhythm is consistent across all three staves, suggesting a multi-measure rest or a similar rhythmic structure for different parts.



**No. 3. FATIGUE CALL, or PIONEER'S MARCH.**



**No. 4. DOCTOR'S CALL.** [*To report the Sick.*]



*Ends with first part of Three Camps.*

**No. 5. BREAKFAST CALL.** [*To be repeated four times.*]



**No. 6. ADJUTANT'S CALL.**



## No. 7. THE DRILL CALL.

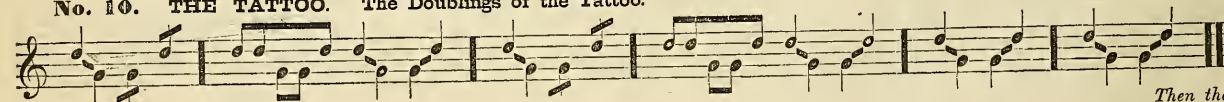
## No. 8. RECALL.



## No. 9. DINNER CALL.



## No. 10. THE TATTOO. The Doublings of the Tattoo.



## Doublings of the Troop.

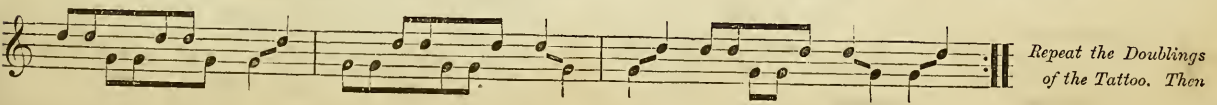






*After this repeat the Doublings of the Tattoo. Then*

**THE TROOP.**



*Repeat the Doublings of the Tattoo. Then*

## THE QUICK RETREAT.

Musical notation for 'THE QUICK RETREAT' consisting of four staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are triplets indicated by a '3' over a group of notes. The piece concludes with a double bar line.

*Repeat the Doublings  
of the Tattoo. Then*

## THE TROOP.

Musical notation for 'THE TROOP' consisting of a single staff of music. The notation includes eighth and sixteenth notes. The piece concludes with a double bar line.

*Repeat the Doublings of the Tattoo.*

## No. 11. THE TAPP.

Musical notation for 'No. 11. THE TAPP' consisting of a single staff of music. The notation includes eighth and sixteenth notes. The piece concludes with a double bar line.

## No. 12. YANKEE DOODLE.

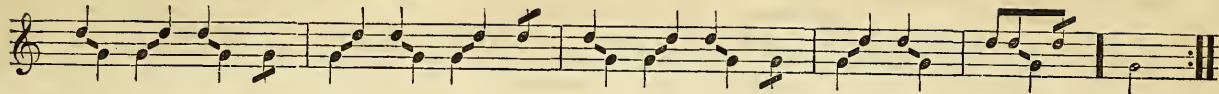
Musical notation for 'No. 12. YANKEE DOODLE' consisting of a single staff of music. The notation includes eighth and sixteenth notes. The piece concludes with a double bar line.

## No. 13. RISING OF THE TROOP.

Musical notation for 'No. 13. RISING OF THE TROOP' consisting of a single staff of music. The notation includes eighth and sixteenth notes, and a triplet. The piece concludes with a double bar line.

*Repeat  
four times.*

No. 14. THE ROGUE'S MARCH\*



No. 15. FUNERAL MARCH [If two drums, one Rolls.]



No. 16. SCHOOL CALL



No. 17. CHURCH CALL.

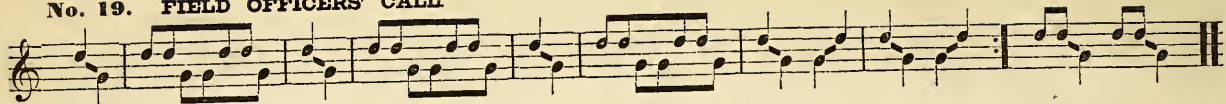


No. 18. ASSEMBLY.

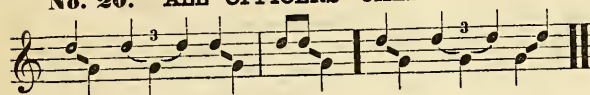


\* The Rogue's March is used to drum out soldiers unworthy to remain in the service. If two drums, one Rolls.

## No. 19. FIELD OFFICERS' CALL



## No. 20. ALL OFFICERS' CALL.



## No. 21. THE COLOR.



## No. 22. FIRST SERGEANT'S CALL.



## No. 23. SERGEANT'S CALL



## No. 24. CORPORAL'S CALL.



## No. 25. TO ARMS OR QUARTERS.



*Ends with the first part of Three Camps.*

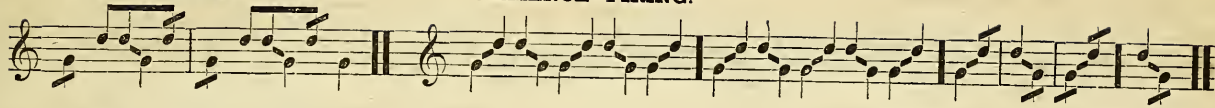
## No. 26. TO RECALL DETACHMENT.





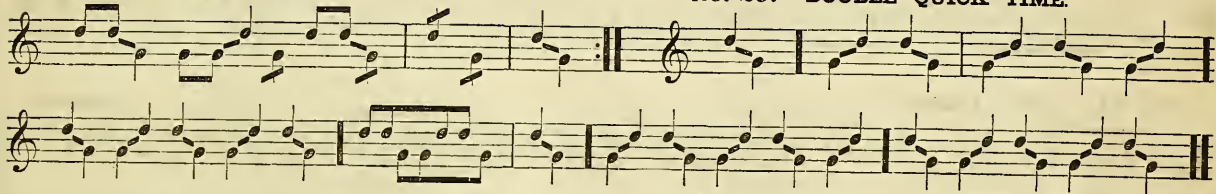
No. 27. PREPARATORY.

COMMENCE FIRING.

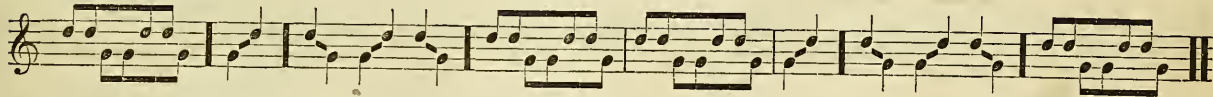


No. 28. CEASE FIRING.

No. 29. DOUBLE QUICK TIME.

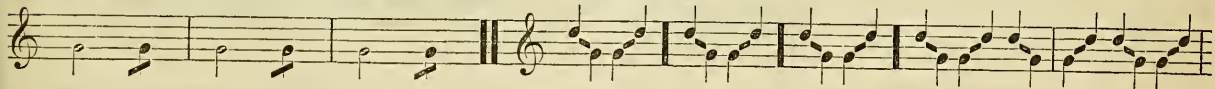


No. 30. RUN.

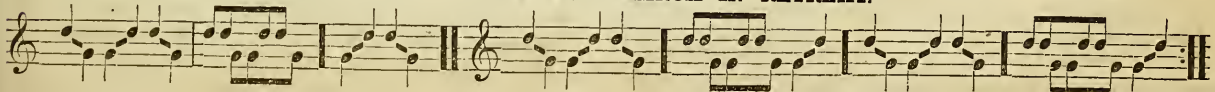


No. 31. FRONT TO MARCH SLOW.

No. 32. HALT.



No. 33. MARCH IN RETREAT.



No. 34. THE GENERAL.\*

No. 35. LONG MARCH

No. 36. COMMON TIME. (No. 1.)

\* A signal for striking tents; it begins and ends with Three Rolls. After the last Roll repeat once through.

No. 37. COMMON TIME. (No. 2.)

No. 38. COMMON TIME. (No. 3.)

No. 39. RETREAT.

*Begins and ends with Three Rolls,  
and the first part once through.*

No. 40. WATER CALL

No. 41. WOOD CALL

# FIFE SCHOOL.

## GAMUT FOR THE FIFE.

Diagram illustrating the Gamut for the Fife, showing fingerings for the Left Hand and Right Hand across 14 notes.

**LEFT HAND:**

- 1st Finger
- 2d "
- 3d "

**RIGHT HAND:**

- 1st Finger
- 2d "
- 3d "

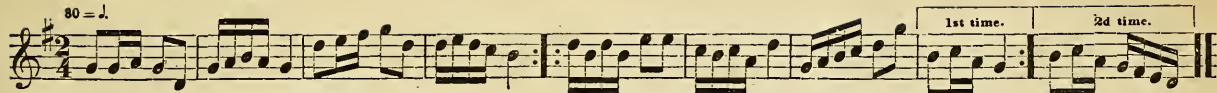
### No. 2. THE REVELLE. Three Camps.

144 = ♩

[Then the Roll of the Drum.]

## SLOW SCOTCH

80 = ♩



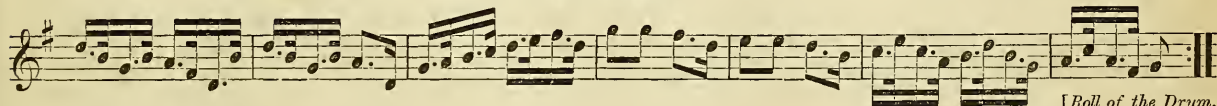
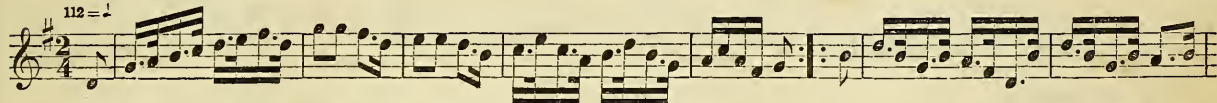
1st time.

2d time.

[Roll of the Drum.]

## THE AUSTRIAN.

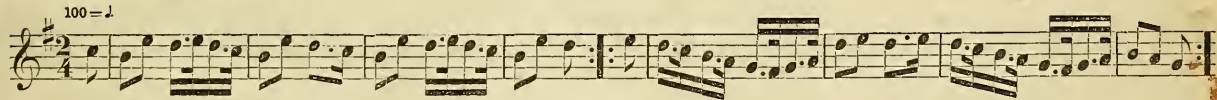
112 = ♩



[Roll of the Drum.]

## THE HESSIAN.

100 = ♩



[Roll of the Drum.]

## THE DUTCH.

66 = ♩



[Roll of the Drum.]



THE DAWN OF THE DAY.

60 = ♩

Musical notation for 'THE DAWN OF THE DAY' in G major, 4/4 time. The piece consists of two staves. The first staff contains the main melody, and the second staff contains a trill accompaniment. The trill is marked with 'tr' above the notes. The piece concludes with a double bar line.

Three Rolls..... Then,

QUICK SCOTCH

116 = ♩

Musical notation for 'QUICK SCOTCH' in G major, 2/4 time. The piece is a single staff of music featuring a fast, rhythmic melody. It concludes with a double bar line.

[Then

THREE CAMPS. (To finish.)

144 = ♩

Musical notation for 'THREE CAMPS' in G major, 2/4 time. The piece is a single staff of music with a steady, rhythmic melody. It concludes with a double bar line.

No. 3. FATIGUE CALL.

100 = ♩

Musical notation for 'No. 3. FATIGUE CALL' in G major, 6/8 time. The piece is a single staff of music with a slow, steady melody. It concludes with a double bar line.

No. 4. DOCTOR'S CALL.

100 = ♩

Musical notation for 'No. 4. DOCTOR'S CALL' in G major, 2/4 time. The piece is a single staff of music with a rhythmic melody. It concludes with a double bar line.

[Ends with "Three Camps."]

No. 1. DUTCH (Waltz).

*Imp*

90 = J.

Musical notation for No. 1. DUTCH (Waltz). The piece is in 3/4 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The tempo is marked 'Imp' and the tempo indicator is '90 = J.'. The music features a series of eighth and sixteenth notes, with a repeat sign and first/second endings at the end of the first staff.

No. 2. SLOW RETREAT.

80 = J

Musical notation for No. 2. SLOW RETREAT. The piece is in 4/4 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The tempo is marked '80 = J'. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of the first staff. The piece ends with a repeat sign and first/second endings.

No. 3. SLOW MARCH

90 = J

Musical notation for No. 3. SLOW MARCH. The piece is in 2/4 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The tempo is marked '90 = J'. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of the first staff. The piece ends with a repeat sign and first/second endings.

**No. 4. SLOW SCOTCH** (As played by Fife-major ROBERTSON.)90 =  $\text{♩}$ 

FINE.

Two staves of musical notation for 'SLOW SCOTCH'. The first staff is the melody in treble clef, 2/4 time, with a key signature of one sharp (F#). The second staff is the accompaniment in treble clef, 2/4 time, with a key signature of one sharp. The piece concludes with a double bar line and the instruction 'D. C.' (Da Capo).

**No. 5. NEVIN'S SLOW RETREAT.**80 =  $\text{♩}$ 

One staff of musical notation for 'NEVIN'S SLOW RETREAT' in treble clef, 3/8 time, with a key signature of one sharp. The piece features a melodic line with many beamed eighth notes and concludes with a double bar line.

**No. 6. HAIL COLUMBIA.**90 =  $\text{♩}$ 

Four staves of musical notation for 'HAIL COLUMBIA' in treble clef, 2/4 time, with a key signature of one sharp. The first staff is the melody, and the following three staves provide a complex accompaniment with many beamed eighth notes and triplets. The piece concludes with a double bar line.

*[After this, Yankee Doodle.]*



# BUGLE SCHOOL.

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## EXPLANATION OF THE SIGNS.

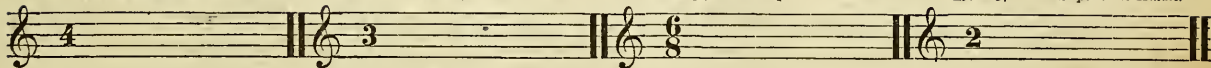
### MOVEMENT OF THE METRONOME

76 = ♩, or 76 Steps to the Minute.

80 = ♩, or 80 Steps to the Minute.

100 = ♩, or 100 Steps to the Minute.

120 = ♩, or 120 Steps to the Minute.



Silence..... ♩

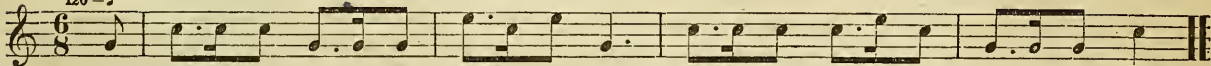
Demi-Silence..... ♩

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## GENERAL CALLS.

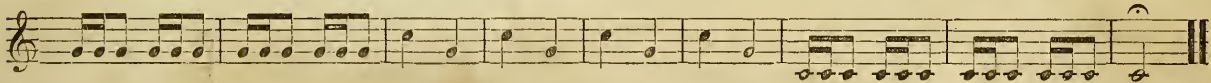
### No. 1. ATTENTION.

120 = ♩

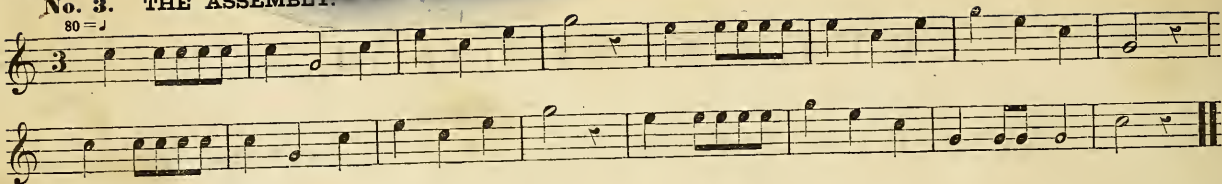


### No. 2. THE GENERAL.

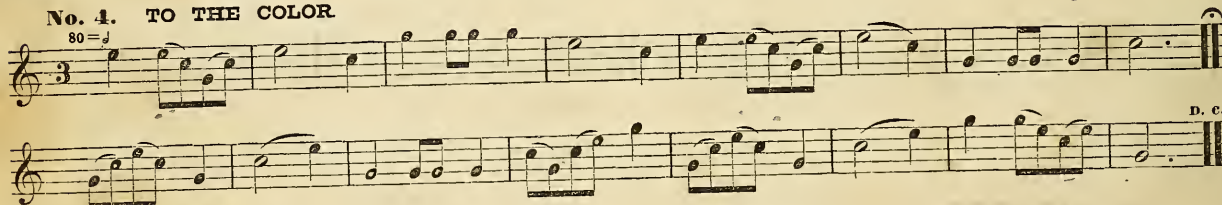
130 = ♩



## No. 3. THE ASSEMBLY.

80 =  $\text{♩}$ 

## No. 4. TO THE COLOR.

80 =  $\text{♩}$ 

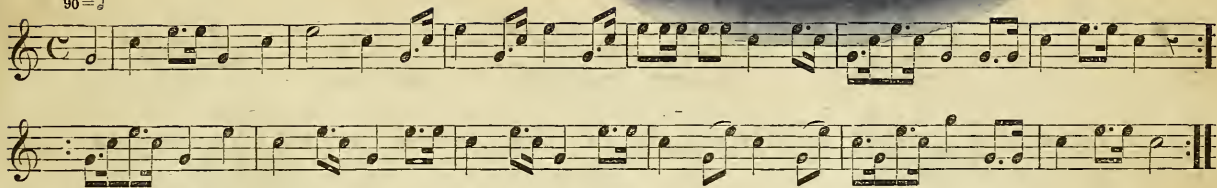
## No. 5. THE RECALL.

80 =  $\text{♩}$ 

## No. 6. QUICK TIME.

100 =  $\text{♩}$ 

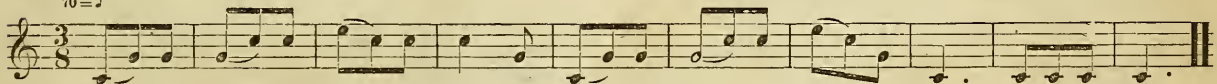
## No. 7. COMMON TIME.

90 =  $\text{♩}$ 

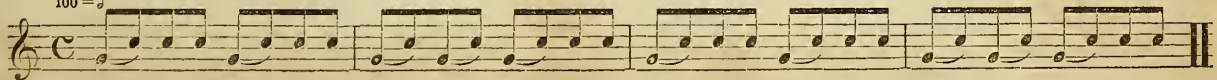
## No. 8. THE REVELLE.

100 =  $\text{♩}$ 

## No. 9. THE RETREAT.

70 =  $\text{♩}$ 

## No. 10. TO RECALL DETACHMENTS.

100 =  $\text{♩}$ 

## No. 11. TATTOO.

112 = ♩.

Musical notation for No. 11, TATTOO. The piece is in 6/8 time and consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a double bar line and repeat dots.

## No. 12. TO EXTINGUISH LIGHTS.

76 = ♩

Musical notation for No. 12, TO EXTINGUISH LIGHTS. The piece is in 4/4 time and consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

## No. 13. ASSEMBLY OF THE BUGLERS.

160 = ♩

Musical notation for No. 13, ASSEMBLY OF THE BUGLERS. The piece is in 2/4 time and consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

## No. 14. ASSEMBLY OF THE GUARD.

112 = ♩

Musical notation for No. 14, ASSEMBLY OF THE GUARD. The piece is in 2/4 time and consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

## No. 15. ORDERS FOR ORDERLY SERGEANTS.

72 = J



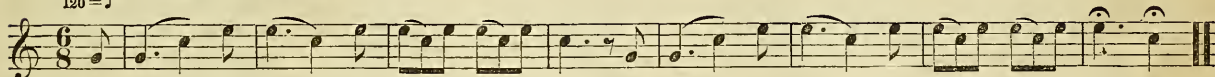
## No. 16. FOR OFFICERS to take their Places in Line after Firing.

108 = J



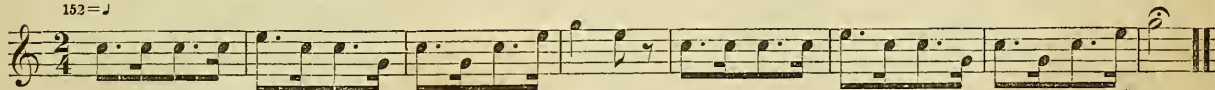
## No. 17. THE DISPERSE.

120 = J



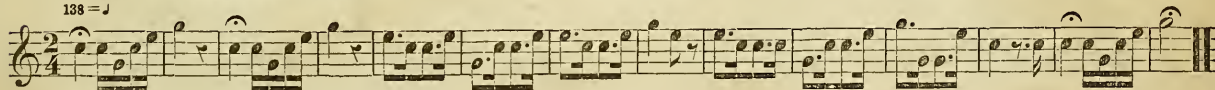
## No. 18. OFFICERS' CALL.

152 = J



## No. 19. BREAKFAST CALL.

138 = J



## No. 20. DINNER CALL.

110 = J





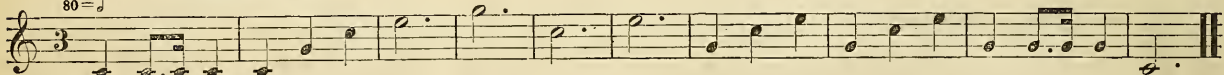
## No. 21. SICK CALL.

100 =  $\text{♩}$ 

## No. 22. FATIGUE CALL.

92 =  $\text{♩}$ 

## No. 23. CHURCH CALL.

80 =  $\text{♩}$ 

## No. 24. DRILL CALL.

76 =  $\text{♩}$ 

## No. 25. SCHOOL CALL.

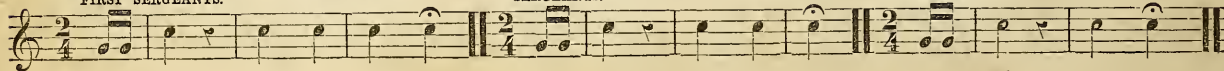
100 =  $\text{♩}$ 

## No. 26. COME FOR ORDERS.

FIRST SERGEANTS.

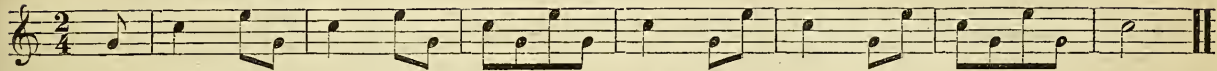
SERGEANTS.

CORPORALS.



## CALLS FOR SKIRMISHERS.

## No. 1. FIX BAYONET.



## No. 2. UNFIX BAYONET.

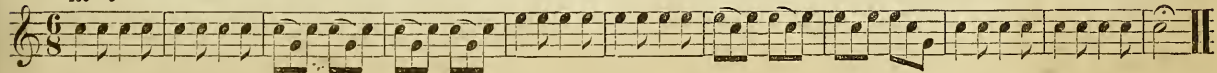
80 =  $\text{♩}$ No. 3. QUICK TIME. (*Music the same as in "General Calls."*)

## No. 4. DOUBLE QUICK TIME.

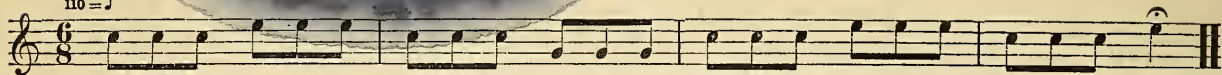
165 =  $\text{♩}$ 

D. C.

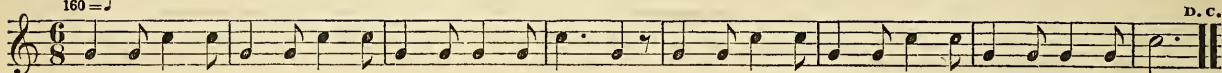
## No. 5. THE RUN.

160 =  $\text{♩}$ 

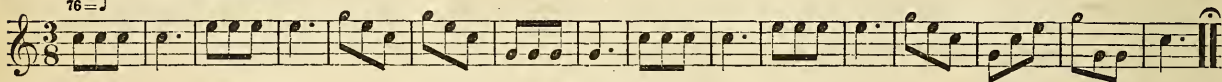
## No. 6. DEPLOY AS SKIRMISHERS.

110 =  $\text{♩}$ 

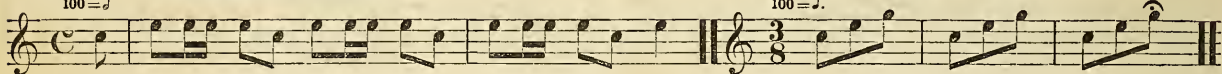
## No. 7. FORWARD.

160 =  $\text{♩}$ 

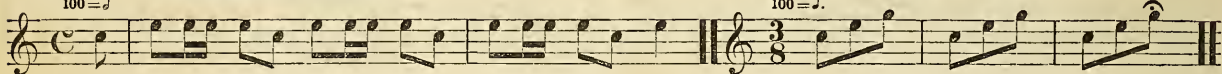
## No. 8. IN RETREAT.

76 =  $\text{♩}$ 

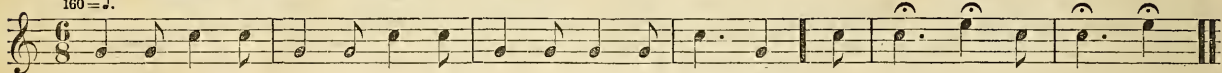
## No. 9. COMMENCE FIRING.

100 =  $\text{♩}$ 

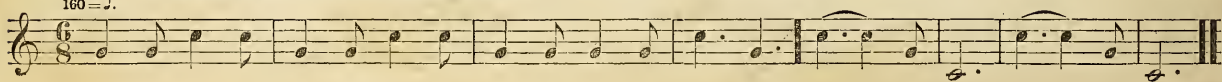
## No. 10. CEASE FIRING.

100 =  $\text{♩}$ 

## No. 11. MARCH BY THE RIGHT FLANK.

160 =  $\text{♩}$ 

## No. 12. MARCH BY THE LEFT FLANK.

160 =  $\text{♩}$ 



## No. 13. RALLY ON THE RESERVE.

90 =  $\text{♩}$ .

## BUGLE SIGNALS FOR ARTILLERY.

## No. 1. MARCH FOR REVIEW.

Musical notation for No. 1. MARCH FOR REVIEW. The piece is written in C major and common time (C). It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second staff continues the melody, featuring a repeat sign. The third staff continues the melody with more complex rhythmic patterns. The fourth staff concludes the piece with a double bar line.

## No. 2. WALK

## No. 3. TROT.

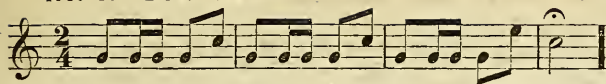
Musical notation for No. 2. WALK and No. 3. TROT. No. 2 is in 3/4 time and consists of a single staff with a treble clef. No. 3 is in 2/4 time and consists of a single staff with a treble clef. Both pieces are separated by a double bar line.

## No. 4. GALLOP.

## No. 5. HALT.

Musical notation for No. 4. GALLOP and No. 5. HALT. No. 4 is in 2/4 time and consists of a single staff with a treble clef. No. 5 is in 2/4 time and consists of a single staff with a treble clef. Both pieces are separated by a double bar line.

## No. 6. FORWARD.



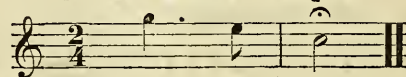
## No. 7. HEAD OF COLUMN TO THE RIGHT.



## No. 8. HEAD OF COLUMN TO THE LEFT.



## No. 9. RIGHT OBLIQUE.



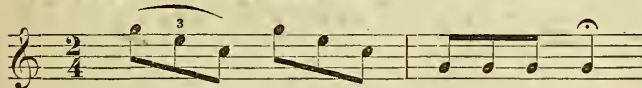
## No. 10. LEFT OBLIQUE.



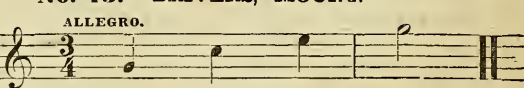
## No. 11. ABOUT.



## No. 12. COUNTERMARCH

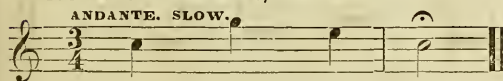


## No. 13. DRIVERS, MOUNT.

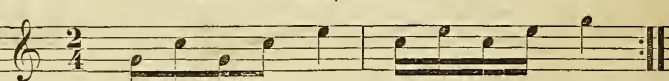


## No. 14. DRIVERS, DISMOUNT.

ANDANTE. SLOW.



## No. 15. CANNONEERS, MOUNT.

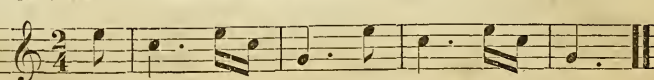


## No. 16. IN BATTERY.

ALLEGRO.



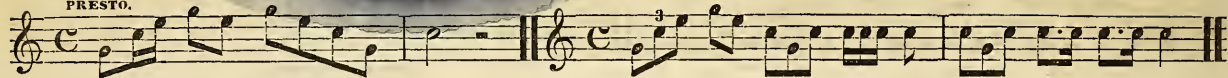
## No. 17. COMMENCE FIRING.



## No. 18. CEASE FIRING.

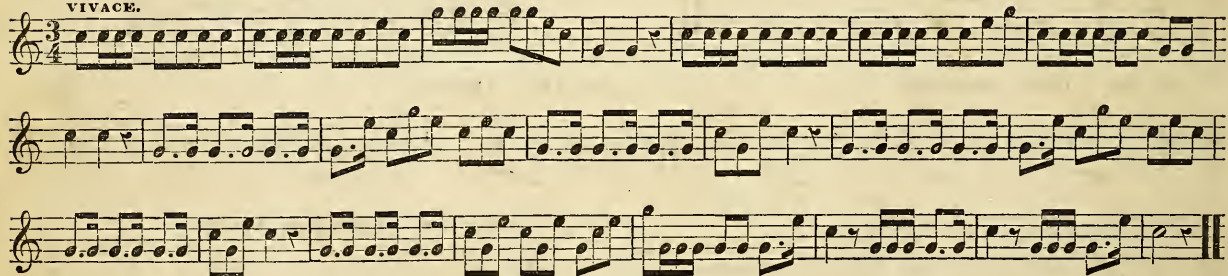
## No. 19. BOOTS AND SADDLES.

PRESTO.



## No. 20. THE GENERAL.

VIVACE.



## No. 21. TO HORSE.

PRESTO.



## No. 22. ASSEMBLY.

ALLEGRO MODERATO.



No. 23. REVEILLE.

ALLEGRO.

Musical notation for No. 23. Reveille. The piece is in 2/4 time and marked ALLEGRO. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the fifth measure. The second staff continues the melody and concludes with a double bar line and the marking 'D. C.' (Da Capo).

No. 24. STABLE CALL.

ALLEGRO.

Musical notation for No. 24. Stable Call. The piece is in 6/8 time and marked ALLEGRO. It consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure. The piece concludes with a double bar line.

No. 25. WATERING CALL.

D. C.

ALLEGRO.

Musical notation for No. 25. Watering Call. The piece is in common time (C) and marked ALLEGRO. It consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The piece concludes with a double bar line and the marking 'D. C.' (Da Capo).

No. 26. BREAKFAST.

ALLEGRO.

Musical notation for No. 26. Breakfast. The piece is in 2/4 time and marked ALLEGRO. It consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the third measure. The piece concludes with a double bar line.

No. 27. ASSEMBLY OF BUGLERS.

Musical notation for No. 27. Assembly of Buglers. The piece is in 3/8 time and marked ALLEGRO. It consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The piece concludes with a double bar line.

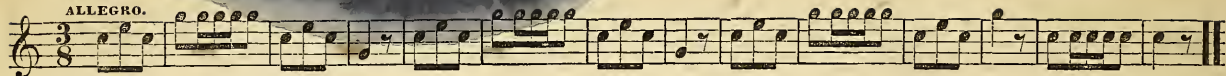
No. 28. ASSEMBLY OF GUARD.

Musical notation for No. 28. Assembly of Guard. The piece is in 6/8 time and marked ALLEGRO. It consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The piece concludes with a double bar line.



**No. 29. FATIGUE CALL.**

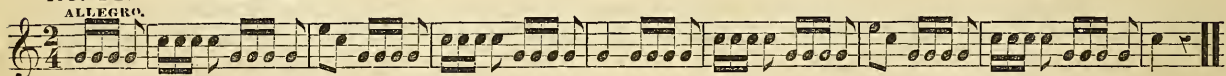
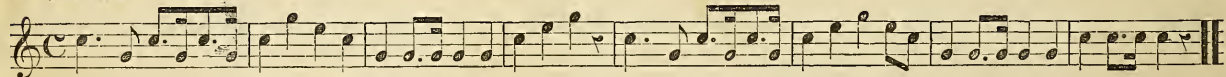
ALLEGRO.

**No. 30. DRILL CALL.**

ALLEGRO.

**No. 31. DINNER CALL.**

ALLEGRO.

**No. 32. SICK CALL.****No. 33. TATTOO.****No. 34. RETREAT.**







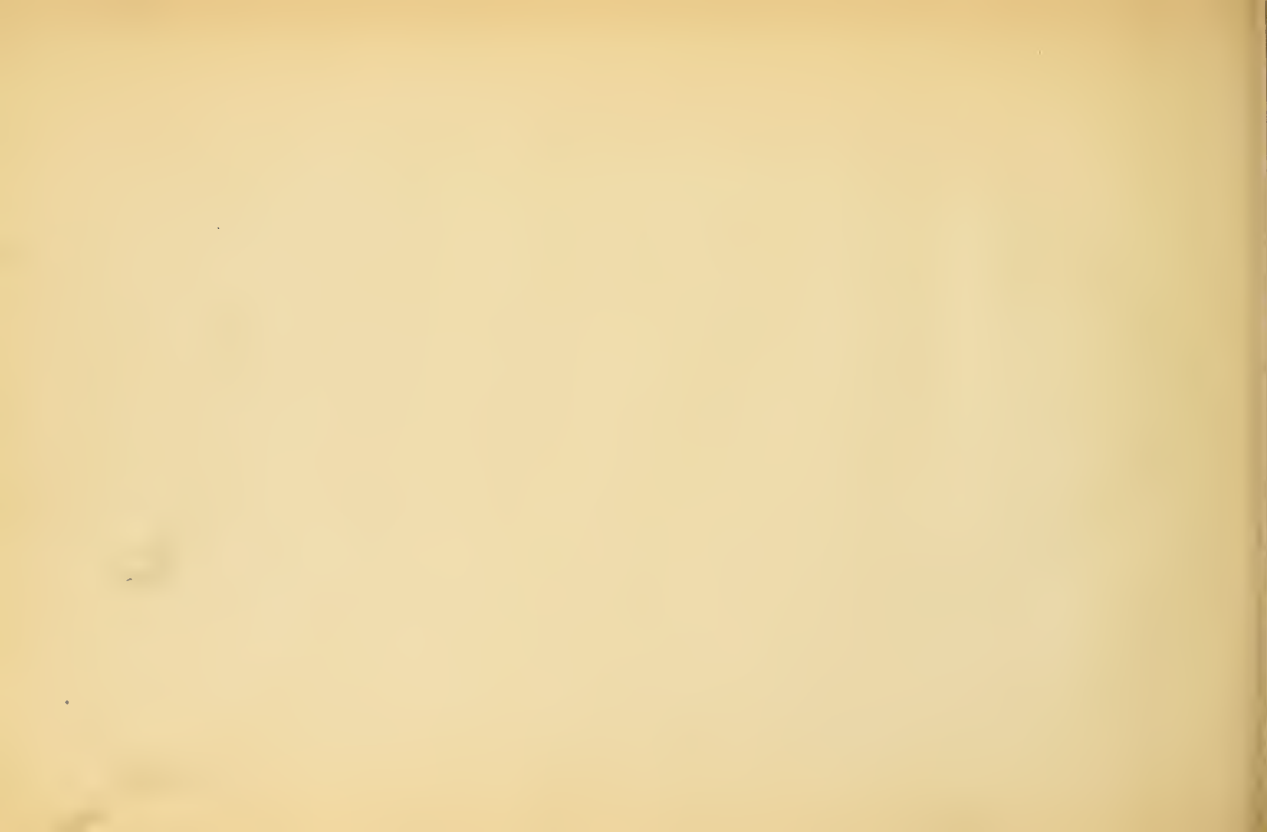


























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